

**Choice Based Credit System**  
**Syllabus for B.A. (Prog.) Hindustani Music**  
**(Vocal/ Instrumental)**

	Total Marks	Credits
<b>1<sup>st</sup> Year</b>		
Paper - I : Theory	35+15 = 50	3
Paper - I : Practical	35+15 = 50	3
Paper - II : Theory	35+15 = 50	3
Paper - II : Practical	35+15 = 50	3
<b>2<sup>nd</sup> Year</b>		
Paper - III : Theory	35+15 = 50	3
Paper - III : Practical	35+15 = 50	3
Paper - IV : Theory	35+15 = 50	3
Paper - IV : Practical	35+15 = 50	3
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		24
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**COURSE CODE MUSA101TH**  
**B.A.1<sup>st</sup> Year**  
Layout & Course of Study  
HINDUSTANI MUSIC (Vocal & Instrumental)

Duration	Paper-I Theory (Unit-I)	Max Marks	3 Lectures /week Credits
3 hours.		50(35+15Assesment)	3

**Title**-Basic Principals of Indian Music & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

**SECTION-I**

1. Definition of the following terms:- Swara, Sangeet, Saptak, Laya, Rāga, Varna
2. Study of the following:-
  - a. Jatis of Raga-  
Audav – Shadav – Sampuran
  - b. Nād – Nād ki Jati – Tarta, Tivrata, Gun
  - c. Āroha, Avroha, Pakad
3. Basic knowledge of the following instruments:-  
Tānpura, Sitar, Tabla, Harmonium

**SECTION-II**

Biographies & Contributions of the following-

Tansen, Ustad Shahid Parvez, Ustad Zakir Husain, Ustad Amir Khan (Vocal)

**SECTION-III**

Study of prescribed Rāgas&Tālas

Rāga – Alhaiya Bilawal, Kafi, Bhairav  
Tāla – Teentāl, Dadra

**COURSE CODE MUSA102PR**  
**Hindustani Music**  
**Paper-I Practical (Unit-II)**  
**Title-Stage-Performance**

**3 Lectures/ week**  
Credit 3

Max Marks  
50(35+15 Assesment)

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

**Vocal Music**

- a. Five Alankars in all the Rāgas.
- b. Sargam Geet in ant two Rāgas
- c. Lakshangeet or DrutKhyāl in all Rāgas.

**Instrumental Music**

- a. Five Alankars in all the Rāgas.
- b. Razakhani (Drutgat) in all the Rāgas
- c. Basic technique of Mizrab's Bol.

**Vocal & Instrumental**

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory

Basic knowledge of Playing Alankars on Harmonium

**Books Recommended**

1. Swar Bharti- Dr.Gian Chand
2. Sangeet Prabodhika- Dr P.N.Bansal, Dr Gian Chand
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Parvah- Dr Gian Chand. Dr Dev Raj Sharma
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Sangeet Bodh – Sharad Chandra Pranjpayee
8. Hamare Sangeet Ratna- Laxmi Narayan Garg
9. Tantri Naad Part-I – Pt. Lal Mani Mishra
10. Kramik Pustak Mallika, Part-III – V. N. Bhatkhande
11. Also Books Recommended by teachers.

**COURSE CODE MUSA103TH**  
**Hindustani Music (Vocal/Inst.)**  
**B.A.1<sup>st</sup> Year**

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

**Title** -Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections , thus five questions in all.

**SECTION-I**

Study of the following terms:-

Mela (Thāt), ĀshrayRāga, RāgaLakshana, Shruti, Alankar, Gamak, Vadi-Samvādi-Anuvādi-Vivādi, Vakraswara, Varjit-Swara.

**SECTION-II**

Biographies & contributions of the following:-

Pt. Jaidev, Ustad Abdul Karim Khan, Pt. Bhatkhande, Pt. Ravi Shankar

**SECTION-III**

Study of following Rāgas&Tāla

Rāga- Yaman, Bhoopali, Bihag

Tāla- Ektāl, Jhaptāl

**COURSE CODE MUSA104PR**

**Hindustani Music**

**Paper-II Practical (Unit-II)**

**Title -Viva-Voce**

**3 lectures/ week**

Max Marks

50(35+15 Assesment)

Credits

3

Rāga – Yaman, Bhoopali, Bihag

**Vocal Music**

- a. Swaramalika/Sargamgeet in any one of three Rāgas
- b. Drut- Khāyal in all Rāgas.

**Instrumental Music**

- a. Sargamgeet / Swaramallika in any one of three Rāgas
- b. Razakhani gat in all of the Rāgas

**Vocal & Instrumental**

Ability to recite the following Tālas with Tāli&Khāli with Thah and Dugun

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory

Basic knowledge of Playing SargamGeet on Harmonium

**Books Recommended**

1. SangeetVisharad – Basant
2. KramikPustakMallika- Part II & III
3. RaagVigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. HamareSangeetRatna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein RaagkiUtpatti – Dr.SunandaPathak
9. SangeetSarita - Dr. Rama Saraf
10. RaginiTrivedi - RagvibodhaMishrabani, Vol. I & II
11. Raagparichaye Part1 & 2-Harish Chandershrivastava

**COURSE CODE MUSA201TH**  
**Hindustani Music (Vocal/Inst.)**

**3 lectures/ week**

**B.A.2<sup>nd</sup> Year**

Duration	Paper-III Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

**Title-** Theory of Indian Music, Ancient Granthas& Contribution of musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

**SECTION-I**

General discussion and definition of the following:-

- Khyāl, MaseetKhani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- Comparative study of Bhatkhande&VishnudigamberPaddhati (Notation System)
- Writing of Tālas& Compositions in Notation
- Detailed study of Rāgas (Rāga-Maru-Bihag, Malkauns, Vrindavani Sarang) &Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- Essay, ShastriyaSangeet( Classical Music) &SugamSangeet( Light Music )

**SECTION-II**

- General study of following granths-  
Natyashastra, SangeetRatnakar, Vrihdeshi

**SECTION-III**

Life & Contribution of the following:-

Pt. V. D. Paluskar, Swami Tyagraja, Pt.Sharangdev

**COURSE CODE MUSA202PR**  
**Hindustani Music (Vocal/Inst.)**  
**Paper-III Practical (Unit-II)**  
**Title-Stage Performance**

**3 lectures/ week**

Max Marks  
50(35+15 Assesment)

Credits  
3

Rāga –, Malkauns, Maru-Bihag, Vrindavani Sarnag

1. One VilambitKhyāl/Maseetkhani Gat in any of the prescribed Rāgas.
2. Madhya LayaKhyāl/Razakhani Gat in all the Rāgas.
3. Ability to recite the Thekas, Dugun&Chaugun of Chautāla, Dhamar, Roopak, Jhaptal

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars or Bhajan.

Books Recommended

1. Sangeet Asanjan- Dr Gian Chand
2. Sangeet Sahar- Dr Gian Chand
3. SangeetVisharad- Basant
4. BhartiyaSangeetkaItihas – Thakur Jaidev
5. SangeetRatnakar – Sharangdeva
6. Sangeet Bodh- Sharad Chandra Pranjpayee
7. Indian Music – Thakur Jaidev Singh
8. KramikPustakMallika – V. N. Bhatkhande, Part II & III
9. RaagVigyan – V. N. Patwardhan
10. RaginiTrivedi - RagvibodhaMishrabani, Vol. I & II
11. Shanti Goverdhan-SangeetShastraDarpan-Part 1-3,
12. Taalparichaya Part 1, Girish Chandra Shrivastav

**COURSE CODE MUSA203TH**  
**Hindustani Music**  
**B.A.2<sup>nd</sup> Year**

**3 lectures/ week**

Duration	Paper-IV Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

**Title**-Theory of Indian Music, Medieval Granthas& Contribution of Musicians & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

**SECTION-I**

Theory of Indian Music-

General discussion & definition of the following:-

- a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, SandhiPrakashRāga, ParmelpraveshakRāga-
- b. Detailed study of Rāgas ( Rāga Bageshree, Jaunpuri , Miyan Malhar ) s
- c. Study of following Tālas(Chautāla , Rupak, Kherva)
- d. Essay on RāgakaSamaySiddhant

**SECTION-II**

Study of following Granthas:-

Sangeet-Parijat, SwarmelKalanidhi, Chaturdandi Prakshika.

**SECTION-III**

Life & Contributions of the following:-

VidushiKishoriAmonkar, Pt.Nikhil Banerjee, UstadVilayat Khan



**COURSE CODE MUSA204PR**  
**Hindustani Music**  
**Paper-IV Practical (Unit-II)**  
**Title-Viva-Voce**

**3 lectures/ week**

Max Marks  
50(35+15 Assessment)

Credits  
3

Rāga – Bageshri, Jaunpuri, Miyan Malhar

1. One VilambitKhyāl/ MaseetKhani Gat in any of the Rāgas.
2. MadhyalayaKhyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
4. Ability to recite the Thekas of Chautāl, Rupak, Kaherva ,
5. Knowledge of playing National Anthom or Himachali Folk songs on Harmonium/Sitar.

Books Recommended

1. Kaka Vahini- Dr Gian Chand
2. Sanget Vichayan- Dr Gian Chand
3. SangeetPaddhatiyonkaTulnatmakAdhayan – Pt. V. N. Bhatkhande
4. SangeetParijaat – Pt. Ahobal
5. Swarmel Kala Nidhi – Pt. Ramamatya
6. ChaturdandiPrakashika – Pt. VenkatMukhi
7. HamareSangeetRatna – PrabhulalGarg
8. SangeetSarita – Rama Saraf
9. RaginiTrivedi - RagvibodhaMishrabani, Vol. I & II
10. SangeetSagrika-Prof. P.N.Bansal

## Syllabus of Elective Courses For B.A.(Prog.) Hindustani

### Music Vocal/Instrumental/Dance

#### Choice Based Credit System

	Credits	Total Marks
SEC -I	4	35+15=50
SEC -II	4	35+15=50
SEC -III	4	35+15=50
SEC -IV	4	35+15=50
DSE -1A	3	35+15=50
DSE -2A	3	35+15=50
DSE -1B	3	35+15=50
DSE -2B	3	35+15=50
GE -1	6	35+15=50
GE -2	6	35+15=50

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**COURSE CODE MUSA205PR**  
**SEC-I**  
**SKILL ENHANCEMENT COURSE-I**  
**HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**  
**Title-Presentation and Documentation-I**

Credits-4

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.' 1.
2. Field visit to Doordarshan/All India Radio/National Archives/SangeetNatak Academy/State & District fairs or other such institution relevant to the study and documentation of Music material and thereafter submission of report based on this visit.
3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music, Light Music, Classical ragas based on film songs.

**2 Lectures per week**

**COURSE CODE MUSA206PR**  
**SEC-II**  
**SKILL ENHANCEMENT COURSE-II**  
**HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**  
**Title-Presentation and Documentation-II**

Credits-4

1. Ability to play thekas of following Talas on Tabla -Teental, Kaherwa.
2. Knowledge of operating sound system.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

**COURSE CODE MUSA301PR**  
**SEC-III**  
**SKILL ENHANCEMENT COURSE-III**  
**HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**  
Title-Presentation and Documentation-III

Credits-4

**2 Lectures per week**

1. Power point presentation by the students on the Contemporary Classical Music Performance.
2. Basic technique of Harmonium and Tabla Playing.
3. Visit to All India Radio/Doordarshan, State festival and TV Channels.

**COURSE CODE MUSA302PR**  
**SEC-IV**  
**SKILL ENHANCEMENT COURSE-IV**  
**HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**  
Title-Presentation and Documentation-IV

Credits-4

1. Composing Music for Patriotic songs.
2. Powerpoint presentation on the Life and Contributions of great Musicians.
3. Attending Music Conferences/Listening of Radio SangeetSammelans and listening of Audio/Visual adds National Programmes of Music and writing reviews or reports of the same.

**4) Skill Enhancement Course - SEC-I, SEC-II, SEC-III, SEC-IV**  
(Value based and practical oriented courses as per the information given)

[Note: the above SEC courses have been designed in such a way that the performance aptitude or skill of the students is enhanced with the help of field visits, recording techniques and guided listening sessions]

**2 Lectures per week**

**COURSE CODE MUSA303TH  
DISCIPLINE SPECIFIC  
ELECTIVE ( DSE-1A) Unit-1  
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

Credits 3

**Title-**Theory of Indian Music and study of ancient granthas and Rāgas.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

**SECTION-I**

1. Essays on the following topics
  - a. Folk music of H.P.
  - b. Modern trends in music
2. The relevance of time theory in Hindustani Classical Music
3. Biographies of Following Musicians
  - a. Pt. BhimSen Joshi
  - b. LataMangeshkar

**SECTION-II**

4. Study of Gram, Murchanna and Jati as treated in NatyaShastra and its relevance in present context.
5. Discuss the following:-
  - a. Avirbhav, Tirobhav
  - b. GayakKe Gun Avagun
  - c.MargiDesi
  - d.Taal and Ten Prans of Taal (Das Praan)

### SECTION-III

6. Basic Knowledge of stringed instrument used in Hindustani Classical Music
7. Write the Theka of Teental along with dugun, tigan and Chaugun
8. Make a diagram of Taanpura/Sitar and level its sections

Internal Assessment

15 Marks

**3 lectures/ week**

Books Recommended

- 1) Naad Kanchan- Dr P.N.Bansal, Dr Gian Chand
- 2) Swaranjan- Dr Gian Chand
- 3) BhartiyaSangeetVadya- Dr Lalmani Mishra
- 4) Raag Sanchayita- Dr Gian Chand, Dr Dev Raj Sharma
- 5) Gyananjali- Dr Gian Chand
- 6) Sangeet Kaldarshi- Dr Gian Chand
- 7) HamareSangeetRatana- Dr Lakshmani Narayan Garg
- 8) KramikapustakMaalika- Pt. Bhatkhande
- 9) Bharat kaSangeetSidhant- AcharyaBrihaspati
- 10) RaagGyan- pt. VinakRaoPatwardhan
- 11) TaalParichaye Part1 & 2-Harish ChanderShrivastv
- 12) TablaVadhan Part-1-Dr Jagmohan Sharma ( P.U.Patiala)

**COURSE CODE MUSA304PR**  
**DISCIPLINE SPECIFIC**  
**ELECTIVE ( DSE-1A) Unit-2**  
**VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**  
**Title-PRACTICAL** Max Marks Credits  
( 35+15)=50 3

Rāga – Todi, Bhairavi, Darbari-kanahda

1. One VilambitKhyāl/ MaseetKhani Gat in any of the Rāgas.
2. MadhyalayaKhyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamār in any one of the Rāgas  
or  
Dhnut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas and Different laykaris of Teentāla, Ektāla, Chautāla, Dadra
5. Innovative singing/playing to enhance the musical ability of the students in the classroom.
6. Guided listening session on the practical aspects of music.

**3 lectures/ week**

**COURSE CODE MUSA305TH**  
**DISCIPLINE SPECIFIC**  
**ELECTIVE ( DSE-1B) Unit-1**  
**VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

**Title-**Theory of Indian Music and Ghrarana tradition

Max Marks Credits  
50 (35 + 15) 3

**SECTION-I**

1. Defination of the following:-
  - a. Nibadha
  - b. Anibadha
  - c. Prabandha,
  - d. Kaku
  - e. Sthaya
  - f. Varna
  - g. Orchestra (Vadyavrind),
  - h. Chorus (Vrindgana)

**SECTION-II**

2. Basic knowledge of percussion instruments used in classical music  
Tabla&Pakkawaj
3. Describe basic 10 thaats.
4. Write about the Gharanaprampara of Hindustani Music
5. Forms of Music – Thumri, Tappa, Dadra, Chaturung

**SECTION-III**

6. Write the Thekas of EkTaal, Chautal, DeepchandiDhamar along with Dugun, Tigun and Chaugun
7. Essay on following topics
  - (a) Classical Music and Film Music
  - (b) Music and Aesthetics

**Books Recomeded**

- 1) Naad Kanchan- Dr P.N.Bansal, Dr Gian Chand
- 2) BhartiyasangeetketantricVadya-Dr PraksahMahadik
- 3) SangeetkegharanokiCharacha-Dr Sushil Kumar Chaube
- 4) Indian concept of Rythm –Dr A.K.Sen
- 5) Aesthetical Essays( Study in Aesthetics Theory Hindustani Music and Kathak Dance)  
– Dr S.K.Saxena
- 6) History of Indian Classical music-Dr Surender Sharma & Dr Anjali Sharma



**COURSE CODE MUSA306PR**  
**DISCIPLINE SPECIFIC**  
**ELECTIVE ( DSE-1B) Unit-2**  
**VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**  
**Title-PRACTICAL**

Max Marks Credits  
50(35+15) 3

Rāga – Bhimpalasi, Des, Puriya Dhanashri

- a. One VilambitKhyāl/ MaseetKhani Gat in any of the Rāgas.
- b. MadhyalayaKhyāl/ Razakhani Gat in all the Rāgas.
- c. Dhrupad/Dhamar in any one of the Rāgas or
- d. Dhnut Gat in any Tāla (other than Teentāla)
- e. Ability to recite the following Thekas  
Tilwada, Jhaptāla, Dhamar, Roopak, Keherva
- f. Singing/playing Devotional songs Shabad/Bhajan with Harmonium.
- g. Knowledge of 5 film songs each in Raags, “Bhairavi and Malkauns”
- h. Guided listening sessions on the performing aspects of Music.

**3 lectures/ week**

**COURSE CODE MUSA307TH**  
**GE- I**  
**GENERIC ELECTIVE**  
**VOCAL /INSTRUMENTAL**

Marks-(70+30)= 100  
Credit-6

**Title-Theory of Indian Music and Folk Music of  
Himachal Pradesh**

1. Folk songs of Himachal Pradesh
2. Knowledge of Folk instruments of Himachal Pradesh  
Rannsingha, Nagara, Shehnai, Karnal

2. Biographies of the following Musicians of Himachal Pradesh  
Pt. Som Dutt Battu, Hetram Tanwar, Kashmiri Lal
3. Introduction of the following Ragas with illustrations:-  
Bhairav, Yaman
4. Introduction of the following Talas with their divisions:-  
Teentaal, Dadra
5. Essay on the following Topics:-
  1. Music and Culture
  2. Impact of Music in Human life.

### **3) GE - I (Generic Elective) Theory**

- 1) Sangeet Sahar- Dr. Gian Chand
- 2) BhatkandeSangeetShastra - Pt. V. N. Bhatkande
- 3) HamareSangeetRatna - Dr. Lakshmi Narayan Garg
- 4) Sangeet Bodh - Sharat Chandra Paranjpay
- 5) SangeetVisharad - Vasant
- 6) Great Composers - P. Sambamurthi

**3 Lectures per week**

**COURSE CODE MUSA308PR  
GE- 2  
GENERIC ELECTIVE  
VOCAL /INSTRUMENTAL**

**Marks-(70+30)= 100  
Credit-6**

**Title-PRACTICAL**

- |   |                 |
|---|-----------------|
| 1. Raag   | Bhairav, Yaman  |
| 2. Taals  | Teentaal, Dadra |
| 3. Guided listening sessions of classical vocal/instrumental music. |                 |

**Instrumental Music:-**

1. Aaroh, Avroh and Pakad in both the ragas.
2. Basic strokes of sitar
3. Five Alankars based on stroke patterns
4. One Razakhani Gat/Drut Gat in any of the Prescribed ragas
5. Elementary knowledge of Jhala playing

**Vocal Music:-**

1. Aaroh, Avroh and Pakad in both the ragas.
2. Knowledge of voice culture
3. Five Alankars
4. One SwarMalika/Drutkhayal in any of the prescribed ragas
5. Variety of Taan patterns

**3 Lectures per week**